

PS 2584

P2 M8

5 2584

P2 M8

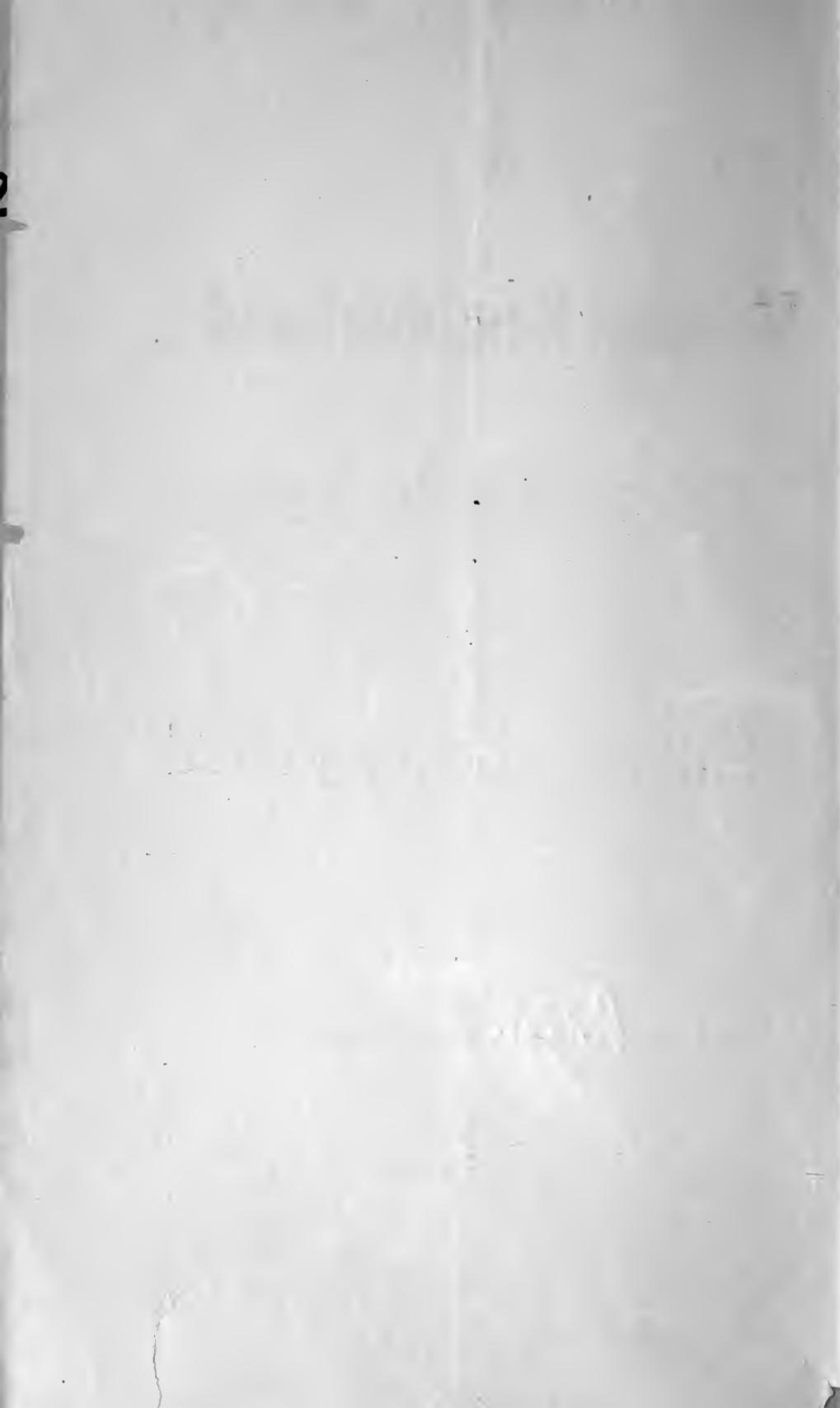
PS 258*

P2 N18

A

Musical Neighborhood.

✓ Pidgin



A

Musical Neighborhood.

A DUOLOGUE IN ONE SCENE.

BY CHAS. F. PIDGIN.



Copyright, 1885, by CHAS. F. PIDGIN.

BOSTON, MASS.

1885.

PS 2584

P2 M8

A MUSICAL NEIGHBORHOOD.

Characters.

MR. JACOB QUIETMAN, a very nervous fidgetty old fellow.
MISS KATRINA NOISY, his housekeeper.

Scene.

A room in a large lodging house. Windows, R. and L. in flat, and, if a box set, R. and L. of stage. Table partially set for supper L. C. with a large chair beside it. A fairly wellfurnished room.

(Enter Katrina R. 1. E. with plate of bread in one hand, and a coffee-pot in the other.)

KATRINA.

(Astonished.) Not here? Why I thought I heard him come in. Vell de dings are all hot und I'm going to put dem on de table, und if dey gets cold it isn't my fault. (Puts things on table and turns to audience.) His name is Quietman, but he makes de most fuss of any man I ever worked for. He's de most nervous man I ever saw in all my life. If he hears a bit of noise he goes almost crazy. If I drops a pin on de floor, he says, Katrina who's dot poundin'? If a dog barks, he says, dot's an earthquake; Katrina you'd better take de furniture oud mit de sreet where it von't get smashed. How I did laugh last night. (Laughs.) Der's some man up stairs dot's got a big fiddle, und de vay he did shust scrape it, you would have thought he was skinning cats alive. Poor Mr. Quietman, he was so excited, he got up on de table und danced, und broke de blatter, und knocked de butter on de floor—but he didn't break it—it was too strong. He says if dot man plays dot bull-fiddle to-night he will suicide him or murder himself. I hope he won't murder himself (goes to table) until I gets my last week's wages. (Enter c. Mr. Quietman with bundles in his arms.)

MR. QUIETMAN.

Ach, Katrina, I was late two times.

KAT.

Ja! (Aside.) Two times dis week. Dis is Chuesday.

MR. Q.

Dot supper ready?

KAT.

Ja! (Aside.) It's got tired waiting.

MR. Q.

Dot some bread?

KAT.

Jal (Aside.) Sauerkraut und Limburger too.

MR. Q.

(Passing bundles.) Dere is some of dot machine made hash.
Fry it mit an onion.

KAT.

Jal Ja! (Going R.) Onions is go st. (Exit Katrina R. 1. E.)

MR. Q.

Vat a noise dot girl makes ven she valkes. I might as vell live
in a saw-mill. I dink I vill buy a trip-hammer und keep it go-
ing in my room,—den I von't hear de noise my neighbors make.
(Enter Katrina, R. 1. E., with hash in plate.)

KAT.

It vas so fat it cooked awful quick. Oh! how it sputtered!

(A chord on the violin is heard off stage.)

MR. Q.

(Astonished.) Did dot hash do dot?

KAT.

Oh, my! (Drops plate.)

MR. Q.

Dunder und Blitzen! Vat are you doing?

(Party off stage plays a hideous violin solo, during which Mr. Q.
dances up and down with rage. Katrina puts hands to ears and
runs off stage yelling. Mr. Q. opens window and screams.) If you
don't stop dot noise I throw myself oud mit de vindow und
break you all to pieces.

VOICE (off stage).

Shut up!

MR. Q.

Shut up? You do it und I will. I can do more of it dan you can.
I get even mit you. I'll buy a hand-organ, und a steam-engine
und make my own music. I'll make you tired, see if I don't.
(At this point an elocutionist is heard reciting the "Curse Scene"
from "Richelieu.") Voice(off stage). "Mark, where she stands—
around her form I draw the awful circle of our solemn church! Set
but a foot within that holy ground and on thy head—yea though
it wore a crown—I launch the curse of Rome!" Mr. Q. imitates
the speaker in dumb show, opening and shutting his mouth as
though speaking, and gesticulating wildly with his arms. Mr. Q.
falls in a heap at end of scene. Enter Katrina, R. 1. E.)

KAT.

Did you fall oud mit yourself?

ANALYSIS OF THE DOCUMENTS

and have a look at the original documents.

Let's start with the first document, the *Agreement*.

The *Agreement* is a formal document that outlines the terms and conditions of the transaction between the parties involved. It typically includes information such as the parties' names, the date of the agreement, the purpose of the transaction, the amount of money involved, and the specific details of the exchange or service provided.

For example, the *Agreement* might state that one party will provide a service to the other party in exchange for payment.

It is important to carefully review the *Agreement* to ensure that all parties understand the terms and conditions of the transaction.

Once the *Agreement* has been signed by both parties, it becomes a legally binding contract.

It is also important to keep a copy of the *Agreement* for future reference.

Now let's move on to the second document, the *Bill of Lading*.

The *Bill of Lading* is a document that provides evidence of the delivery of goods from one party to another.

It typically includes information such as the parties' names, the date of the bill of lading, the type of goods being transported, and the specific details of the delivery.

For example, the *Bill of Lading* might state that one party will transport goods to the other party in exchange for payment.

It is important to carefully review the *Bill of Lading* to ensure that all parties understand the terms and conditions of the delivery.

Once the *Bill of Lading* has been signed by both parties, it becomes a legally binding contract.

It is also important to keep a copy of the *Bill of Lading* for future reference.

Finally, let's move on to the third document, the *Invoice*.

The *Invoice* is a document that provides evidence of the payment for goods or services provided.

It typically includes information such as the parties' names, the date of the invoice, the type of goods or services provided, and the specific details of the payment.

For example, the *Invoice* might state that one party will pay the other party for the goods or services provided.

MR. Q.

I've done it!

KAT.

Vat, murdered yourself? (Mr. Q. goes through part of "Curse Scene" again.) Oh! my! He's mad, he's mad, he's mad! (Exit Katrina screaming, R. 1. E.)

MR. Q.

(Rising.) Yes, I am mad! De next man vot speaks dies mit his own tongue. (A soprano voice is heard singing off stage.) Lucky for her she's a woman.

(During song, Mr. Q. mimics her with his mouth, finally joining in vocally; as she reaches the high note he rushes and opens a window.) Go to Europe mit yourself und finish your education. Stay away ten years. Den you'll know too much to practise any more und nobody vill hire you to sing. (Crash heard. Mr. Q. rushes c. with hands clasped on top of head.) Oh! my head, my head! She dropped a flower pot on it. (Rubs head and looks at hand.) I guess dose must have been "Sweet Violets." (Piano is played off stage vigorously.) I vish dot girl vas in Sharmany. Dere dey fines dem; for de first offence, locks dem up for de second, und den if dey don't stop dey fills de piano full of soft soap. Katrina! Katrina! Vare is dot girl? (screams again.) Katrina! Katrina! (Enter Katrina hurriedly R. 1. E.)

KAT.

Vat is it? Hafe you murdered yourself again?

MR. Q.

Did you hear dot noise?

KAT.

Vat you mean, der music?

MR. Q..

You call dot music? Dot would drive a man oud of der house.

KAT.

Dot is der widow Hoopenkoffer. She is going to be married again next week.

MR. Q.

Poor fellow! He vill die mit a lunatic cemetary sooner dan a fortnight. Katrina bring me a glass of beer.

KAT.

Ja, mine Herr. (Rushes out R. 1. E.)

MR. Q.

Perhaps if I drinks some beer, I'll keep alive a little bit longer, und be fat ven I dies. (Enter Katrina R. 1. E. with beer, which she gives to Mr. Q. and which he drinks quickly. While drinking, a duet for horns is heard outside.) Dot vas a horn too much. (He rushes to window and screams.) Let up on dot. (He draws in his head suddenly.) Oh! Katrina dey hafe dropped de vater pail. (The horns keep on playing. A cornet joins in the din. Mr. Q. rushes to another window and screams.) Dry oud mit dot. (Katrina laughs heartily. Mr. Q. goes raving around the stage. A bass viol, side drum, and cello join in the uproar, while several parties also begin singing.)

MR. Q.

Katrina, I goes mad if dey don't stop dot Wagner music. Go
brlng me dot tin box behind der stove.

KAT.

Vat is dot?

(MR. Q.

It vos dynamite. I drop dot box down mit der garden, und
blow dis house und all its beoples sky high.

KAT.

But I don't want to be killed. Vhy can't ve make a noise, und
drive dem crazy? My beau, Hans Vanderhoof, blays mit der
band, und he left his triangle und bass drum here until he
goes oud mit der torchlights to-night.

MR. Q.

Dot vas a goot idea. You try der drum, I'll triangle. (*Katrina runs out R. 1. E.*) Ve'll catch dem. Perhaps dot widow vill come
down to see how to do a goot job of pounding mit der drum
stick. (*All the instruments and voices join in a terrible din off stage. Enter Katrina with triangle and drum stick in hand, and pulling bass drum after her. Mr. Q. grabs triangle and begins striking it while Katrina pounds the bass drum. The uproar is kept up for a short time when suddenly the other lodgers enter with musical instruments in their hands and look at Katrina and Mr. Q. who keeps on pounding vigorously. Katrina drops drum stick and Mr. Q. the triangle.*) I thought dot vould bring dem Katrina.

OTHER PARTIES (in unison).

What do you mean by making such a confounded noise?

MR. Q.

(Astonished) Me make a noise? Dot vas cheek.

ONE OF THE PARTY.

(Pointing to bass drum.) That's not cheek, that's a bass drum,
and it makes more noise than all the folks in the house.

MR. Q.

I vas glad of dot. I vas afraid you couldn't hear it.

OTHERS (in unison).

We heard it. We couldn't hear anything else.

MR. Q.

Dot vas de reason ve kept it up, because I didn't want to hear
you. You stop your noise, I'll stop mine.

OTHERS.

But we must practise.

MR. Q.

So must ve.

ONE OF THE PARTY.

A drum is not a parlor instrument.

MR. Q.

I don't live in der parlor.

OTHERS.

Well this noise must stop. What are you going to do about it?

MR. Q.

I tolle you vot ve had better do about it. Ve vill form a "A Lodging House Mutual Improvement Musical Society" and blay de same piece at de same time. Vat do you dink of dot idea?

OTHERS (*in unison*).

That is a good idea.

MR. Q.

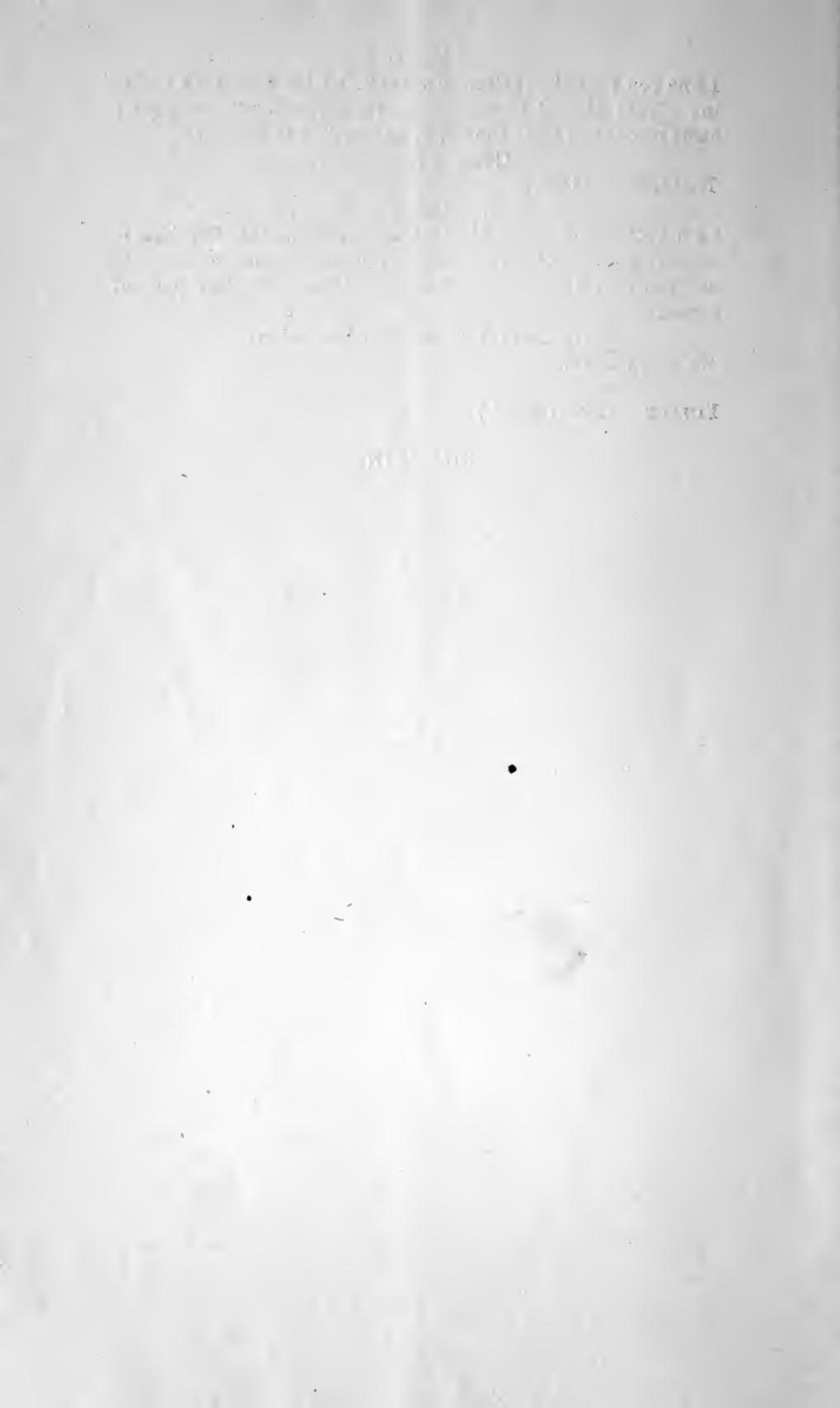
I am a Quietman, und I vill lead der orchestra. My house-keeper, Katrina Noisy, vill blay der bass drum und der triangle, und you vill all blay your respective insdrumments. Vas you all agreed?

OTHERS (*in unison, with loud voices*).

We are, we are!

FINALE. (*Brass Band.*)

CURTAIN.









LIBRARY OF CONGRESS



0 016 165 558 2

LIBRARY OF CONGRESS



0 016 165 558 2

Hollinger Corp.
pH 8.5

LIBRARY OF CONGRESS



0 016 165 558 2

Hollinger Corp.
pH 8.5